



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE BULLETIN OF THE CLEVELAND MUSEUM OF ART

FIFTH YEAR

FEBRUARY - MARCH 1918

NUMBERS 2-3

WASHINGTON AT THE BATTLE OF PRINCETON

By CHARLES WILSON PEALE

The portrait of Washington, illustrated on the cover, is the first important purchase made from the income derived from memberships. Charles Wilson Peale was among the first to paint Washington, who is supposed to have sat to him for no less than fourteen portraits, of which this is one of the earliest. It shows General Washington at forty-five, a vigorous, strong, forceful man in the prime of life, suave and assured, with every evidence of the fine breeding and culture which were his birth-right, and with the self-confidence which was the natural result of his success and of the honors and responsibilities heaped upon him by his fellow countrymen.

It is not known, with assurance, how many replicas of this "Continental" type of portrait were painted by Peale. Several are well known, most of them being full-length portraits like the one at present hanging in Gallery I, lent by Mrs. George Reuling, of Baltimore.

The replica purchased for the Museum is three-fourths length and is painted on canvas forty-eight inches high and fifty-two inches wide, a proportion which seems to add a certain dignity to the composition.

This portrait was painted by Peale to commemorate the Battle of Princeton, on January 3, 1777, when Washington saved the day by a forced march, after which his veterans engaged and routed three British regiments. In the distance is seen a group of Colonial buildings, possibly including Nassau Hall at the College, while in the middle distance a group of Hessian prisoners march across the field under guard. The orderly at the left holds the General's charger, above which waves a blue flag with a circle of stars, possibly the Betsy Ross flag, although this was not officially adopted until June.

In this portrait Peale follows the custom of many of his contemporaries in the use of accessories. The cannon and the flags, so prominently included to emphasize the military character of the subject, are but "signs of the times" which were gradu-

ally left behind as the artists became more interested in the interpretation of character and more facile in its representation.

There is no question that Washington dominates the accessories, and that they have been used effectively in the composition; while the interesting color scheme is based on the yellow and blue of the continental uniform and the lighter blue of the scarf of watered silk, so effectively used against the buff waistcoat. It is believed that this scarf was adopted by Washington when he took command of the army of the United Colonies at Cambridge, on July 3, 1775, to designate the Commander-in-Chief to the armies, to whom he was then unknown.

Charles Wilson Peale was a prolific painter. Born in Maryland in 1741, he was in turn sadler, coachmaker and silversmith before he decided to become an artist and went to London in 1770 to study under Benjamin West, the big-hearted Quaker who helped with advice and instruction many of his young countrymen who sought him out in London. At the outbreak of the war, Peale became captain of a company of volunteers under Washington; but judging from his diary he continued his painting, and gave sittings as opportunity occurred between marches and engagements with the enemy.

JARVIS'S PORTRAIT OF THOMAS APTHORP COOPER

Through the kind gift of Mrs. Benjamin Thaw there has been added to our Colonial Gallery another fine example of the work of John Wesley Jarvis, whose "Old Pat," the gift of Mr. J. H. Wade, has been greatly admired.

It seems particularly appropriate that this strong portrait of Thomas Apthorp Cooper (illustrated on page 18) should be permanently installed in our Colonial Gallery beside that of his charming wife, by William Dunlap, which was presented to the Museum by Mr. J. H. Wade.

Cooper was an English actor who came, in the early part of the nineteenth century, to New York, where he won as his wife "the beautiful Ann Fairly," and was, with her, a great social favorite. Jarvis depicts him as a person of distinction, and one can easily imagine the dignity and force with which he interpreted, to his contemporaries, Shakespeare and other dramatists of note. The painting of the right hand is full of suggestion, so evidently is it capable of supplementing the voice as a means of expression.